PLAYS FOR THE WEEK

Miss Marie Tempest Is to Sing in "The Fencing Master."

A Company with a Big Chorus-Mrs. Gen. Tom Thumb-At the Park and Empire.

The best and most favorably known light opera that is being produced this season is De Koven & Smith's latest work, "The Fencing Master," which is to be presented at the Grand Tuesday and Wednesday svenings and Wednesday afternoon by the Whitney Opera Company. This work was originally produced at the New York Casino, where it leaped into popularity with a single bound, and where it enjoyed an unprecedented run of 250 consecutive nights. It has since been given in nearly every first-class theater in New York, and been successfully presented this season in Boston, Philadelphia, Washington, Baltimore and Pittsburg, and will be seen here this week with the bewitching little prima donna, Marie Tempest, in the part of Francesco, the court fencing master, a role which she originally created

The cast includes about thirty prominent people of the American stage. There is also · well-trained chorus of fifty voices. The orchestra is also a salient feature, as it is composed of solo instrumentalists, and under the conductorship of Signor A. Tom-Asi. The entire plant of scenery, costumes and properties used in the original New York production will be employed to dress the opera during its season here. The reproductions of bits of Milan and Venice, and is very picturesque and quaint in character, that used in the second act having een pronounced by the Eastern critics the nost effective ever used on the New York Casino stage. This particular scene shows place or square in Venice looking out icross the grand canal, on which a fleet of gondolas is seen, plying to and fro. This quaint craft, with gaudy awnings and many-colored lamps form a suitable fore-Adriatic sea in the distance. The state barge used in the ceremony of wedding the Adriatic and the grand procession of antry makes a brilliant picture.

The handling of an organization of this kind is expensive, as a special train is required to transport it from town to town, the heavy and elaborate scenery necessitating the use of baggage cars of extra length. There will be only three performances given here, two nights and a Wednesday matnee. This engagement will mark the first performance here of "The Fencing Maser" and the first appearance of Miss Tempest as a star. The latter will sing in all the performances to be given here. She usually does not sing at matinees, but a arrangement has been made by which Miss Tempest will appear at each performance. The sale of seats is now in progress, and is good.

Vernona Jarbeau in "Starlight." Vernona Jarbeau, one of the brightest lights in the musical farce-comedy world, will be at English's Opera House the last two nights of this week, with a matinee Saturday afternoon. Miss Jarbeau will appear in "Starlight," and will bring with her a company made up of some of the best people in the profession. Miss Jarbeau is a very versatile artiste, and assumes twelve different characters during the piece. "Starlight" will not trouble you to follow the plot, although it has one. Jarbeau, in the piece, is animated, graceful and magnificently costumed. She appears in twelve different costumes, each one of which seems to become her best until she assumes another. The play and the player are admirably suited

to each other. Among Jarbeau's many characters in "Starlight," she assumes a fashionable maiden, a soubrette, a fairy in tights, an operatic singer, a well-dressed busybody and a Spanish dancer, She imitates Madame Theo, and introduces "Parthenia Took a Fancy to a Coon," gives her famous imitation of Chevaller's costermonger songs, and introduces her latest song, specially written for her, "The Story of a Kiss." Jarbeau acts her songs and emphasizes the melody with her feet. This is positively the last season of "Starlight." Next season Miss Jarbeau will introduce a bright new comedy now being translated from the French.

We Love but Few.
Oh, yes, we mean all kind words that we say

Mrs. Tom Thumb at the Grand.

That famous little woman, the Countess Magri, more generally known as Mrs. Gen. Tom Thumb, will be at the Grand Opera House for three nights and one matinee, beginning next Thursday evening. The Countess, in her long experience, has been around and all over the world several times, no doubt, and has been seen by millions of people, but she is still an object of unusual curiosity, especially to the younger generation, and will probably attract large audiences to the Grand, popular prices ruling. She is accompanied by her husband, Count Magri, Baron Magri, her brother-in-law, and several other bigger people. The principal feature of the performance given is a new musical extravaganza entitled, "The Countess." Aside from the lilliputians, the company includes sevwell-known specialty performers, who appear during the entertainment. these is Alvido, the Japanese juggler; Mabel Casedy and Edward Mozart in a laughable sketch called the" German's Visit," and Litchfield in a monologue. One of the comical things of the show is a Baron Magri. The Count will also appear in a series of laughable imitations, and from all accounts the entertainment is meritorious throughout.

The Ivy Lenf. Lovers of Irish plays will doubtless avail themselves of the opportunity afforded to witness W. H. Power's picturesque Irish drama, "The Ivy Leaf," at the Park Theater, where it will be seen for three nights and three matinees, beginning to-morrow afternoon. The play has an especial claim to those who admire Irish dramas. It has an interesting story, told in choice language, evolving situations that claim the interest until the final fall of the curtain on the last act. The play will be illustrated with scenic effects depicting the most historic and well-known places of interest in Ireland, and the mechanical accessories and properties are the latest evolutions of modern stage craft. The company will be the best Manager Power has ever had in his play, and will be headed by Smith O'Brien, an Irish comedian, who for five years has appeared in the role of Murty Kerrigan.
Mr. O'Brien is peculiarly adapted to por-tray an ideal Irish hero, both by nature and by art, to give the coloring and byplay that only a native of Ireland and a finished actor can give. Mr. O'Brien will introduce a number of gems of Irish songs. and also appear in several neats Irish dances. The comedy element of the play will be in the hands of Samuel and Kitty Morton, who will introduce character songs and Irish reel and jig dancing, while a genuine Irish bagpiper will add an air of real-

coursing characteristic Irish melodies. James H. Wallick. Following "The Ivy Leaf" James H. Wallick will appear at the Park Theater in his new sensational drama, "The Blue Grass King." Mr. Wallick has been seen here frequently in "The Bandit King," "The Cattle King" and other melodramatic productions, but this will be his first appearance in this play, as it is entirely new to Indianapolis. It was written especially for Mr. Wallick, and was made according to his peculiar and individual style. Of course, it is quite sensational, and allows the introduction of the star trained horses that are always a prominent feature in his plays. The scene is laid in the bluegrass district of Kentucky, and gets its name from that source. The story dates back to a time during the civil war, and deals with Morgan's raid through Kentucky. Mr. Wallick plays the part of a confederate soldier, and s quite manly and heroic in the character. The drama admits of the introduction of a great deal of novel stage effects, all of

ism to the merry-making scene by dis-

which the company carries. At the Empire Theater. To-morrow and during the week Gus Hill's Noveltles will be the attraction that will be offered the patrons of the Empire Theater, and a better one, it is said, would be hard to find. Mr. Hill has acquired the reputation of bringing none but the very best talent, and this season the show is better than ever. The company includes such well-known people as George H. Wood, a comedian who will doubtless prove a card here; the Indianapolis favorites, McAvoy

Earle, equilibrist and balancer; the High-leys, introducing their musical animals and songs; Fred H. Leslie's marvelous leaping dogs, the best-trained troupe of dogs be-fore the public. Some truly wonderful leaps will be shown. A big feature of the show is the famous diorama of the Miller Brothers, presenting realistic scenes, sights and incidents of the great world's fair at Chicago. Mr. Gus Hill will also appear in his club swinging. Mr. Hill enjoys the reputation of being the champion club swinger of the world.

Mr. Crane's New Play. William H. Crane, who is one of the foremost comedians on the American stage, is booked to appear in this city during his coming spring tour. At present the actor is presenting "The Senator" in New York with what is considered the strongest company of players seen in that city in some time. The old comedy has been revived on a scale of magnificence that is not often equaled. The actor's new play is salled "Brother John," and it is said to be a clever work full of bright lines, strong situations and to contain a story of the human heart. It contains fourteen characters and the contrasts are deftly drawn and possess that rare charm of being at all times interesting and entertaining. Mr. Crane will bring with him his New York company and a vast quantity of scenery.

Earleton Novelty Troupe. The Earleton Novelty Troupe, composed of local specialty performers, will present the comedy "A Game of Baseball" at Maennerchor Hall next Tuesday evening. During the performance the various specialties will be introduced, which, with the baritone solo of Mr. Edward Nell, who will assist, promises an evening's entertainment of much merit. Miss Alice M. Halpin is accompanist and musical director. The troupe includes Misses Kathryn E. Clary, Alpha Driesbaugh, Fannie Hess and Messrs. Edward S. Meighan, George V. Hess, John Many, Fay Hess and Edward Many.

The Episcopal Clericus. By invitation of Rev. G. A. Carstensen the clericus will meet at St. Paul's Church Monday, the 26th inst., at 7 a. m., and after a celebration of the holy communion by Bishop Knickerbacker will repair to the Commercial Club and breakfast with the above named gentleman, after which their regular monthly business and social meet-ing will be held. An interesting paper is expected from one of the members.

OFFERINGS OF THE POETS.

Gratitude. Again our prayerful hearts are bowed In gratitude to Thee For all the blessings Thou hast showered Upon humanity.

We thank Thee for the strength divine Within the human soul, That makes the cause of truth divine Ambition's better goal.

Thy faith the Greek has understood In song and poetry; His service: the Acropolis. His prayer: Thermopylae. Thy law the Roman has revealed

As true equality, And in the Forum Gracchus sowed The germs of liberty. The dignity of human life

By Jesus was proclaimed; In the broad sunshine of His lov Grace was by all obtained. We thank Thee for the monks of old. Stylites in the sands; For Martin Luther's life and creed. For Zwingli and his band.

We thank Thee for the honest doubt, A heritage indeed. Thy faithful, just interpreter Of Scripture and of creed. We thank Thee for the broader mind. The fairer view of Thee, For science now and faith combine

To make theology. For all the earthly cares and trials, Our own Gethsemane; The greater love of man to man, The broader charity. Within our lives, obscure and dim, Thy greater purpose lies.

The trust in Thy beneficence Our gratitude implies. -Paul H. Ignatius.

To old friends and to new. Yet doth this truth grow clearer day by We love but few. We love! we love! What easy words to

And sweet to hear, When sunrise splendor brightens all the And, far and near.

Are breath of flowers and caroling of birds And bells that chime; Our hearts are light; we do not weigh our At morning time!

But when the matin music all is hushed, And life's great load Doth weigh us down, and thick with dust Doth grow the road,

Then do we say less often that we love, The words have grown! With pleading eyes we look to Christ above And clasp our own. Their lives are bound to ours by mighty

No mortal strait. Can separate. The world is wide, and many names are

And friendship true; Yet do these words read plainer, year by We love but few.

-Atlantic Monthly. Forever Young. Of that little group of happy friends

That, when life was young and new, Lived, loved, laughed and jested together, All have grown old-save you. Our faces are ruled with the lines of age Our hair has grown thin and gray, Our steps are slower, our hopes are fewer, And cares are our guests-that stay. But you-ah! you are forever young-

Not a day o'er your face has passed, Age has not stolen a single grace, Nor a charm since I saw you last. The bloom on your cheek, the gleam on your hair. The smile on your lips-the clear, Glad, innocent laugh, are just the same That I used to see and hear.

What is the spell you have laid on Time, Its ravage and blight to arrest? What keeps you forever so young, fresh, While we are so old and depressed? Ah, me! 'tis so simple, so simple, so sad-

That at fifteen years passed over you-And the spell of that shadow was Death. -W. W. Story, in Pall Mall Gazette. Rime to Ye College Mayde. Ye College Mayde. She is see sweete Yt all my heart is at her feete;

It was but a shadow, a breath,

Her eye doth shine soe witchingly-Like Cupid's dart it pierceth mee When Yt with Her I chance to meete. Her pretty head is wisdom's seat; No fellowe may with her compete;

Ye learned Doctors love, perdie,

Ye College Mayde.

Her converse doth of science treat, And eke ye pet football athlete: She danceth O, soe daintylie, She flirteth O, soe dreadfullle-In socth, 'tis wondrous hard to beat Ye College Mayde. -Beta Theta Phi Magazine.

The Snow Flurry. Dazzle of airy nothings Drifting in wind-blown showers, Pendulous fine prefigure, Dance of the unborn flowers, Flying, frolicking, falling, Whirling afar and near, Tossed on the pane and melting Into a broken tear, The somber fir tree wreathing, Gone in a hurrying breath,

Kissing the lip and swiftly Passing to vaporous death; Only a dazzle of nothings Lost in ethereal play,-But crystalline, radiant, stellar,-The worlds are made that way. -Harriet Prescott Spofford, in the Inde-

A Desirable Disqualification.

"We need a new office boy, sir," said the "Very well," replied the proprietor; "adand May, in their Dutch specialty; Nelson and Milledge, sketch artists from California; One not afflicted with the stamp-collecting fever preferred."

- Landouse

DOLLAR SIDE OF

Few Clews to the Cost of Entertaining in Indianapolis.

Money That Can Be Spent in Receptions -Expense of a Propylaeum Party-Coffees.

Indianapolis has some handsome social entertainments during the winter and often in the autumn and spring seasons, but she never has yet been able to record an entertainment which costs in the thousands, as she sometimes hears about. A recent notice says that "speaking of big biils for dinners, that given by General Stevenson at the Somerset Club, when Mr. Saltonstall married Miss West, cost about \$2,000. The flower bill was \$800 and the names of the guests were stamped on the China and silver." Of course, the flower bill was much the largest part of the bill. Such entertainments as that approach the imaginative rather than the ideal or the real.

Indianapolis people are not given up to much show. Even on opera nights at May Festival seasons when there is an attempt to have the audience fine and in full dress there is no great display. A story is told of a prominent lady who went to New York recently and enjoyed many of the good things which that metropolis has, notably the opera at the Metropolitan. When she returned she was very enthusiastic about her visit and about what she saw and where she went. One of the treats she had was to occupy one of the elegant boxes at the Metropolitan. When asked by a lover of music what she had seen and the names of the artist that she heard she simply could not tell, but she did know who occupied the prominent boxes and how they were dressed. The show of diamonds, women, airs and flowers had so engrossed her that the performance was a secondary matter. In the same line was an article written up in one of the New York papers. There were paragraphs describing the house and the audience, and the last line or two was "there was also a performance on the stage." Such scenes are not for Indianap-The most that society has is an occasional large party or a wedding. Large weddings have been very scarce, in fact they might be numbered on the fingers of one hand for the last two years. Large parties are more frequent, but they are not so numerous that society is weary with the number. Clubs engross so much attention, and then there sare very, very few men in town who are rich enough to spend or who are willing to spend several hundred dollars in one evening, even if it does clear a social score. It is doubtful if there are a half dozen private parties that have each cost \$100. The last Propylaeum party only cost \$130.

COST OF ENTERTAINING. The kind of an entertainment given governs the cost. A tea for any number from fifty to a hundred may be given and not cost over \$5. That is, an afternoon tea, where the callers stay about ten or fifteen minutes. Then a tea for the same number and the same style may cost \$20 or even more. It depends on the floral decorations and the refreshments. A hostess may send out cards. Her maid may do al the preparing of refreshments, except the ices, and she may ask her young lady friends to assist in serving the guests. Many think that it is a compliment to ask one's friends to help in this way, and others do not, believing that there is too much labor involved for it to be a compliment. It is quite the custom, however, to have assisting ladies in all the rooms. Some have their friends serve lemonade and tea or chocolate, and have hired waiters for the dining room. One lady had her man serve lemonade in the hall, and all other refreshments served by men waiters in the dining room, and the friends assisting were given the sole duty of entertaining the guests and seeing that all were invited to the dining room.

A lady gave a musicale one evening, and had so many musical friends that she could call on them to render some composition, and it did not cost her a cent for her pro-gramme. The only chairs in the house were brought in, and if there were not enough for all those who were not supplied stood for two hours or more. Her cook made her cake, and she served lemonade and cake. With lemons at 30 cents a dozen and a few cents' worth of sugar she made out and her whole show came to \$1.50. The invitations were verbal. Dinner parties are the most expensive, especially f the hostess vies with her friends in giving one just a little better than any other one has given. If the affair is put into the hands of a professional caterer the cost is often less. He will provide a dinner of a certain number of courses for anywhere from \$2 to \$5 a plate. There are caterers in town who will provide everything except the list and the guests. The hostess generally prefers to select and arrange her own flowers and table. The dinner dance is one way to entertain n fine style and spend more money. The dinner hour is 7 o'clock, and an hour and a half at the table is spent while an orchestra plays a varied programme at just the distance to enchant, without disturbing the conversation. About 9 o'clock the dance begins and it continues till midnight. The small dance at the house, when a dinner is not given, is one of the most delightful entertainments that the young people enjoy. The orchestra, supper, flowers, canvas for the floor and for the walk to the house in case the night happens to be stormy, are the leading expenses for such a gayety. A large party at the Propylaeum admits of the expenditure of many dollars. The buildng costs \$50, the orchestra anywhere from \$25 to \$50, according to the number of pieces. Extra service comes to \$1 or \$2 each, and refreshments and decorations vary from \$5 to \$100 or more. The theater party has its advantages. There is the play for entertainment and a supper afterwards, and perhaps an impromptu dance will make anybody's reputation as a generous and thoroughly delightful host. The Dramatic Club's performances "cost horribly," as one member expressed it. The stage has to be erected every time and all the properties have to be secured. After they are through with the articles and the scenery, the articles have to be stored in another building. Then the members have to get their costumes, the orchestra has to be hired not only for the play, but for the dance which follows, and then refreshments are served. Anyone can see that the club dues have to be drawn on largely every time there is a play. BEING IN SOCIETY.

The giving of entertainments is not the only expense that a person in society finds. There is the dressing. No girl likes to be seen a whole season through in one or two gowns, and even if the gown should not be changed so freuently, there are gloves and other dainty belongings that have to be thought of and purchased. The gown of the belle may be a costly affair, with handsome silk or velvet in the combination. Lace and other trimmings make a bill which the fond husband or papa may groan over. Not every one can brag of three party dresses in one season at the purchase price of only one as one pretty girl did when she confessed that she took her old dresses after they became solled and dyed them. In one season she had three in that way. Many a girl makes her own party gowns, and they are the envy of her less fortunate sister. The society young man in Indianapolis has a very easy and cheap time of it. It has been unkindly said that the average young woman of this city has to buy the tickets. invite the young man to supper and furnish the carriage if she wants a young man to escort her to a party or the theater. This is a base exaggeration, as lots of the young men will say, and they may further confess that all the young lady does is to have the supper and carriage, and if the bill for the carriage goes to her father it is not the young man's fault. When the young man goes out in society he has to have at least one dress suit for the season. and if he is careful the dress suit may last several seasons (it generally does.) When the party evening comes he calls at the laundry and gets his best linen, which he has left there to be done up for the occasion. If he is extremely polite he will take a few flowers to the young lady whom he has asked to go with him, and if his politeness goes further and his pocketbook will admit he has a carriage. Flowers, carriage and laundry will take the best part of \$5, and if it is a subscription german or a dance of another kind the best part of two fives may have vanished when he has settled his account. It causes great distress of mind to the young lady who wants an escort for a party to find young men coming in by scores to the dance, but none of them have a young lady. Some have even thought of venturing to suggest to a young man that she will furnish transportation and do without flowers, or buy them herself, if a young man will only get her through the ordeal of going alone or with a lot of

other girls. Taxes Building Associations. changed in the interest of poor people," said Mr. Bird M. Robinson, of Bristol, Tenn., at the Ebbitt. "It taxes the incomes of building and loan associations where they do business outside of the States in which they are organized. Now most building and loan associations do business outside of their own States. For instance, only fifty feet from my office is the Virginia State line, and much of the business of the company I represent is transacted in Virginia. This subjects us to the tax. The practical effect of the law would be to tax the poor man who borrows from the com panies on his mortgage, a result contrary to the idea of a tax which is supposed to come from the revenues of the wealthy."

HUNTING MAN-EATERS. A Florida. Man Who Dashes in the Water for Alligators.

New York Telegram. The colored man who has lived for any length of time in Florida has a most wholesome respect for alligators, and holds in almost religious awe the man who will plunge stark naked and, unarmed, save with a short piece of rope, into a river right in the midst of a school of these terrible man-eaters. That a man should not only do this and escape alive, but that he should also bring with him on his exit from the river, alive and struggling fiercely, but nearly made harmless in a net of skillfully tied rope, the largest and fiercest man-eater in the school, is sufficient to make that man a very demi-god in the eyes of colored citizens. That is what John Davis, of Jacksonville, does, and that is why for the past few days he has been wined and dined, or rather beered and breakfasted, by the residents along and about Lombard street. Approached upon the subject of his exploits, Davis said to a reporter:

"Yes, I am known all over Florida as 'Alligator' Davis. I have been in the business of capturing live alligators for museums and show people for the last twenty years. I am now on my way to New York on business connected with my avocation. "To tell the truth, if you know how to do it, it is not much of a trick to cow an a'ligator. In the first place an alligator will not seize a man save on the surface of the water. If one makes a rush at me I dive. Hard pressed I continue to dive until can get a slip-noose over the alligator's tail and eventually another over his snout about the jaws. The two slip-nooses are both running, and in spite of Mr. Maneater's angry thrashings I gradually draw his head and tail together, tying him up in a helpless knot. Then I drag him ashore. "Whenever I find myelf at uncomfortably close quarters with an alligator's snout plunge my fingers into his eyes and he gladly turns tail and gives up all ideas of a man for breakfast. Another tender spot on an alligator is his under surface, which is not armored like his back. Rub the butt end of your rough rope lasso against his stomach and he will make tracks in short order. Of course that can only be done diving or when he has turned on his back to grab you.

"My greatest exploit in the eyes of the colored people, however, is not in tackling alligators in the open of the rivers and swamps, but in diving and coming up in the caves which they hollow out under the banks of the river and where droves of them congregate. Most negroes, yes, and most men of any color, would tackle the old Nick himself before they would attempt this feat. "You see the alligators hollow out great

caves under the banks of the river and assemble there in crowds. There also they rear their young. The entrances to these caves are below the surface of the river, and are only lit up by an occasional cave-in. I dive under the banks and after a few moment's absence come back with a aptive alligator bound head and tail. "You could knock the eyes off the astonshed negroes who watch me do this. It is all, however, very simple when you know how. As I said before, an alligator's tender spot is his eyes. When I dive under the banks I take, in addition to my rope, quantity of red pepper in a receptacle which keeps it dry. If on arrival in the cave the man eaters crowd me too closely I can soon scatter them like a flock of sheep with the pepper.

"The greatest danger in working under the banks is of a cave-in, for should that happen, not being an alligator, I could not bore my way out, but should be buried alive. I have had the cold perspiration stand out on me sometimes when a captive bull alligator thrashed around too much, at the thought of a possible cave-in caused by the jar. "I locate the caves by watching the alligators. Having studied their habits for twenty years, there is mighty little about them I don't know."

POOR PAY FOR GENIUS.

Six Dollars a Month the Best a Novel Writer Can Do in Japan. Boston Herald.

A leading Japanese newspaper, as quoted by the Japan Mall, of Yokohama, discused the current rates of remuneration in that country for artists and writers. It appears that even in the feudal days, when the patronage of the nobles was often magnificent, genius, whether literary or artistic, earned but a poor reward. Great romance writers got from \$6 to \$7 a month, and an immortal painter like Hokusai led from first to last a hand-to-mouth existence. Things have not materially improved at the present time. The highest monthly emoluments earned by writers of fiction amount to about \$60, and only two or three get this much. Moreover, this is not reached until the prime of life has been passed and long years of hardship and indigence have been endured. Next to these "rare kings of their craft" come writers still in their prime, who earn from \$35 to \$50 a month, but even these number only four or five, while the condition of those who devote themselves to ephemeral literature is even worse. The highest sum paid to a contributor of serials to a newspaper or periodical is \$2.25 for each installment in a daily paper, and \$4 to \$6.50 for a single installment in a periodical. This rate, however, is earned only by one famous writer, and the figures go down as low as 15 cents to 25 cents a chapter, which is the price for an obscure writer on a local paper. With painters matters are said to be even worse. There are in the Japanese capital three or four artists in oils of such calibre that they would make their mark even in so little does the public appreciate their efforts that they are hardly able to earn enough to exist. Pictures of merit fail to find purchasers, or they fail to bring little to the painter, the greater part of the price going into the pocket of the middlemen. Thus, though the condition of the literary class has somewhat improved since feudal times, painters were never before in such evil plight. Years must pass before Japanese artists in oils can find a market abroad. and they cannot hope to find one at home until the conditions of Japanese life are radically changed, for the Japanese picture, the scroll, is perfectly suited to the style of habitation, while the oil painting is wholly incongruous with the interior decoration and furniture of Japanese residences. The people seem to attach value only to the masterpieces of bygone eras, and to be persuaded that the modern artist produces nothing worth buying. The experts in other arts seem to be more fortunate. The best carvers and workers in

lacquer find in art schools and museums emoluments greater than any they had in former days, and the foreign market affords them almost unlimited opportunities. After all, however, one of the strongest points of the Japanese artist is his willingness to work for remuneration that would be utterly despised by Europeans or Americans of corresponding skill. So soon as he begins to insist upon higher rates of reward the conditions of competition will become less favorable for him.

NOT AS THEY ARE SPELLED. Some Names That Are Queerly Pronounced by the English People. Boston Transcript.

The absurd and sometimes extraordinary difference between the spelling and pronunciation of English names has been often commented upon. Several lists have been published, but they are, by no means, complete. The following, it is believed, are, for the most part, new: Woodnesborough, Winsbro: Woodmancote, Woodmucket; Wymondham. Windam; Yaddlethorpe, Yalthrup; Gainsborough, Gainsber; Glencoin, Lenkerrin; Grassinton, Girstun; Haddiscoe, Hadsker; Gunthwaite, Gunfit; Eskdale Ashdale; Brampton Brian, Brawn; Brighthelmstone, Brytun; Hallahon, Horn; Meddlethorpe, Threlthup; Marylebone, Marrowbone; Uirome, Ooram; Uttoxeter, Tuxiter; Rampisham, Ransom; Pevensey, Pinsy; Coxwold, Cookwood: Crostwight. Corsit; Holdsworth, Holder; Skiddaw; Skiddy; Kirkcudbright, Kircoobry; Ilkley, Eethla; Hawarden, Hard'n; Alford, Artfold. Strachan should be pronounced Strawn; Colquehoun is Kochoon, the accent being on the last syllable: Beauchamp is Beacham; Duchesne should be pronounced Dukarn; Bethune should be Beeton, and in Abergavenny the "av" is not sounded. Menzies is pronounced Mynges, Knollys as Knowls, Sandys as Sands, Gower as Gorr and Milnes as Mills. Dalziell should be pronounced Dee-al, with accent on the first syllable. Glamis is Glarms; Geoghegan should be pronounced Gaygan and Ruthven

A City Romance.

Philadelphia Telegraph. From the rear windows of an office building the clerks saw a girl come out into the back yard of a house with a pair of soiled slippers in her hand. Her hair was all knotted up in paper curis. She set down the slippers, and returning into the house, reappeared with a saucer and a paint "There is one clause in the income tax they looked the color of weak coffee and The Weekly Journal, \$1 Per Annum section of the Wilson bill that ought to be | milk. Early in the afternoon she reap-

569103 July

peared and painted them again. Then they looked nearly white. At 5 o'clock in the evening she painted them a third time, and they became immaculate. At 5:45 o'clock she came into the yard with her hair a glorious frizzle of blonde locks. She took the slippers into the house with her. To the clerks this seemed a romance without

BRADFIELD'S FEMALE REGULATOR Every ingredient possesses superb Tonic properties and exerts a wonderful influence in toning up and strengthening her system, by driving through the proper channels all impurities. Health and strength guaranteed to result from its use. "My wife, who was bedridden for eighteen months, after using Bradfield's Female Regulator for two months is getting well." J. M. Johnson, Malvern, Ark.

BRADFIELD REGULATOR Co., Atlanta, Ga. Sold by Druggists at \$1.00 per bottle.

AMUSEMENTS. PLYMOUTH CHURCH, GRAND OPERA WEDNESDAY EVE, FEB. 28.

WAGNER RECITAL SELECTIONS FROM

Rienzi, Tannhauser, Lohengrin, and Tristan and Isolde. W. H. DONLEY, : : Organist

Tickets for sale at the School of Music, Emil Wulschner & Son, N. W. Bryant & Co., and the

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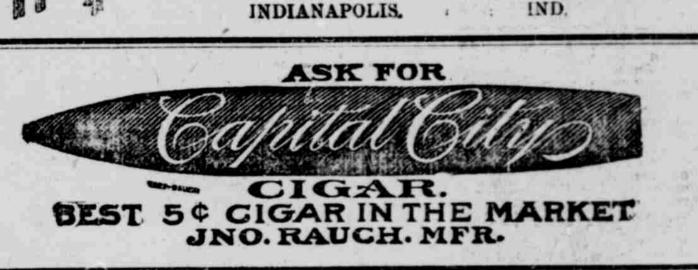
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